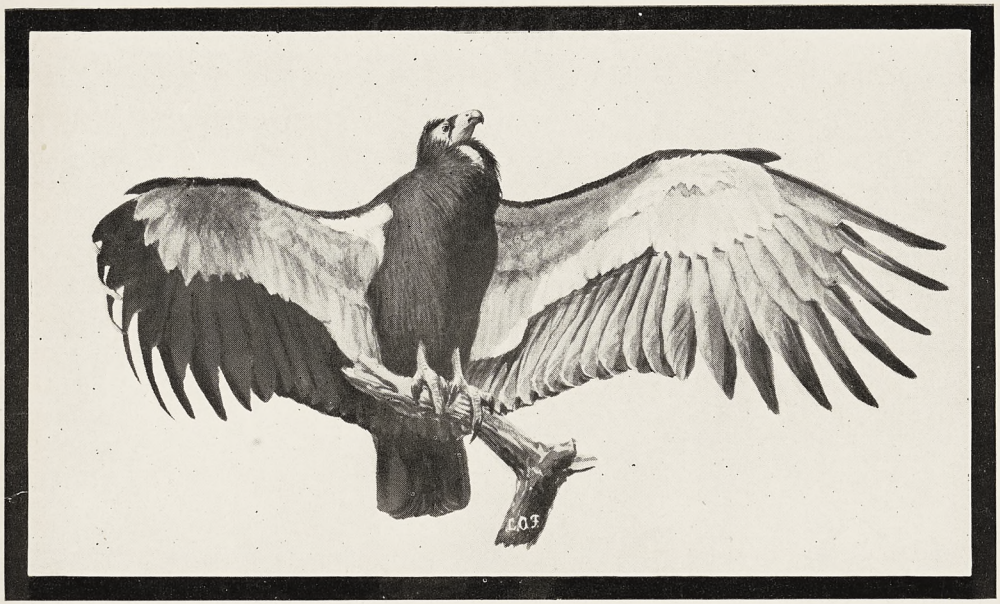


FIRST AMERICAN BIRD ART EXHIBITION

Assembled by the

Cooper Ornithological Club

LOS ANGELES MUSEUM

April 1926

First Exhibition of Paintings
of
AMERICAN BIRD ARTISTS

Assembled by the
COOPER ORNITHOLOGICAL CLUB
On the occasion of its
First Annual Meeting

LOS ANGELES MUSEUM
April 11—30, 1926

FOREWORD

It is probably true that, with notable exceptions, ornithologists and naturalists, who possess as a matter of fact a deep love and appreciation of bird beauty in nature, often lack even an elementary knowledge of art values. It is certainly true that the working scientist is well enough equipped to appreciate the technical and anatomical delineation that constitutes in part the ornihologist-artist's stock in trade, and that the field naturalist is especially well qualified to at once recognize his correct and appropriate expression of attitude and posture. It is in order to stimulate among ornithological students and bird lovers a more intelligent appreciation of the artistic interpretation of bird life that the present exhibition has been assembled. Another incentive has been the inauguration of the series of annual meetings of the Cooper Ornithological Club whose members have welcomed the opportunity to give the Pacific Coast its first view of a collection of bird paintings representative of nearly the entire group of American bird artists.

The loan of a collection of historic drawings and documents by Mr. Robert Ridgway has added to the display a stimulating interest to ornithophiles, and it is a real pleasure to here extend the warm thanks of the Cooper Club to this veteran savant and to the bird artists of America for making the salon possible. The interest of the Los Angeles Museum authorities has been indispensable, and their generous assistance is keenly appreciated.

Arrangements Committee
Harry Harris, Chairman
J. Eugene Law
W. Lee Chambers

FRANK WESTON BENSON

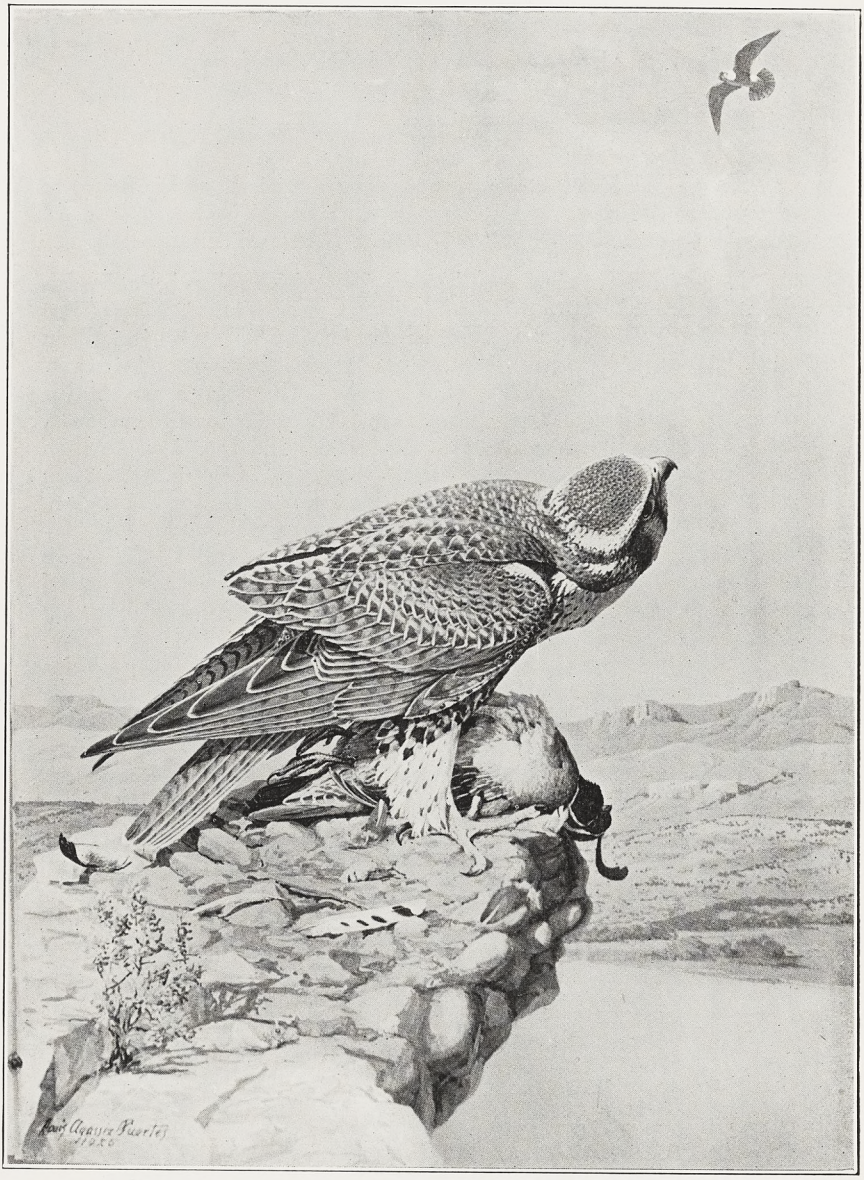
14 Chestnut Street, Salem, Mass.
Studio, 120 Riverway, Boston, Mass.

Frank W. Benson has happily chosen birds as his favorite subject for delineation on copper, and happy is he also in an intimate knowledge of the ways and forms of his models.

Born in Salem, Mass., March 24, 1862. Technical education in school, drawing and painting, Museum of Fine Arts, Boston, 1880-3; Julien Academy, Paris, 1883-5; married Ellen Parry Fierson of Salem, Mass., Oct. 1888. Instructor in drawing and painting, Museum of Fine Arts, Boston, since 1889. Received medal Chicago Exposition, 1893; Carnegie Institute, Pittsburgh, 1899; 2 prizes Boston Art Club; 2 prizes Jordon Gallery, Boston; prize Cleveland Art Ass'n; Shaw Fund prize, Soc. Amr. Artist, New York; Clark prize, Hallgarten prize, National Academy Design; Ellsworth prize, Chicago, and Silver Medal, Paris Exposition, 1900; Gold Medal, Carnegie Institute, 1903; Lippincott prize, Philadelphia, 1904; 2 gold medals, St. Loius Expn., 1904; gold medal, Philadelphia Art Club, 1906; silver medal, Corcoran Art Gallery, Washington, 1907; Potter Palmer medal and prize, Chicago, 1910; Logan prize, Chicago Society of Etchers, 1918; Wm. A. Clark prize and Corcoran Gold Medal, Washington, 1919; T. W. Logan Gold Medal, Chicago, 1922; N.A. 1905; Member Natl. Inst. Arts and Letters, Ten American Painters, etc. Became an Associate of the American Ornithologists' Union in 1920.

The following group of prints has been kindly loaned by Mr. E. H. Furman of the Print Rooms, 1748 Sycamore Ave., Los Angeles.

1	GROUSE ON A PINE BOUGH	Etching
2	HERON FISHING	Etching
3	CANADA GOOSE	Etching
4	PERCHING PELICAN	Etching
5	LITTLE BLUEBILLS	Etching
6	HERONS AT REST	Etching
7	TWO CROWS	Etching
8	GOOSE AND TEAL	Etching
9	YELLOWLEGS ALIGHTING	Etching
10	REDHEADS	Etching
11	BLACK BIRDS AND RUSHES	Etching



PRAIRIE FALCON—Louis Agassiz Fuertes

FRANK BOND

3127 Newark St., N. W., Washington, D. C.

Frank Bond, chief clerk in the General Land Office, Washington, D.C., was born in Johnson County, Iowa, June 20, 1856. He received his B.S. in the University of Iowa in 1880, and his A.M. in 1884. Moved to Wyoming where he served in the Cheyenne City Council and was elected a member of the House of Representatives in the first State Legislature in 1890, serving for two years. He was also for many years a member of the Board of Education in Cheyenne. Since 1907 he has lived in Washington, D.C., being affiliated with several scientific societies and other learned bodies.

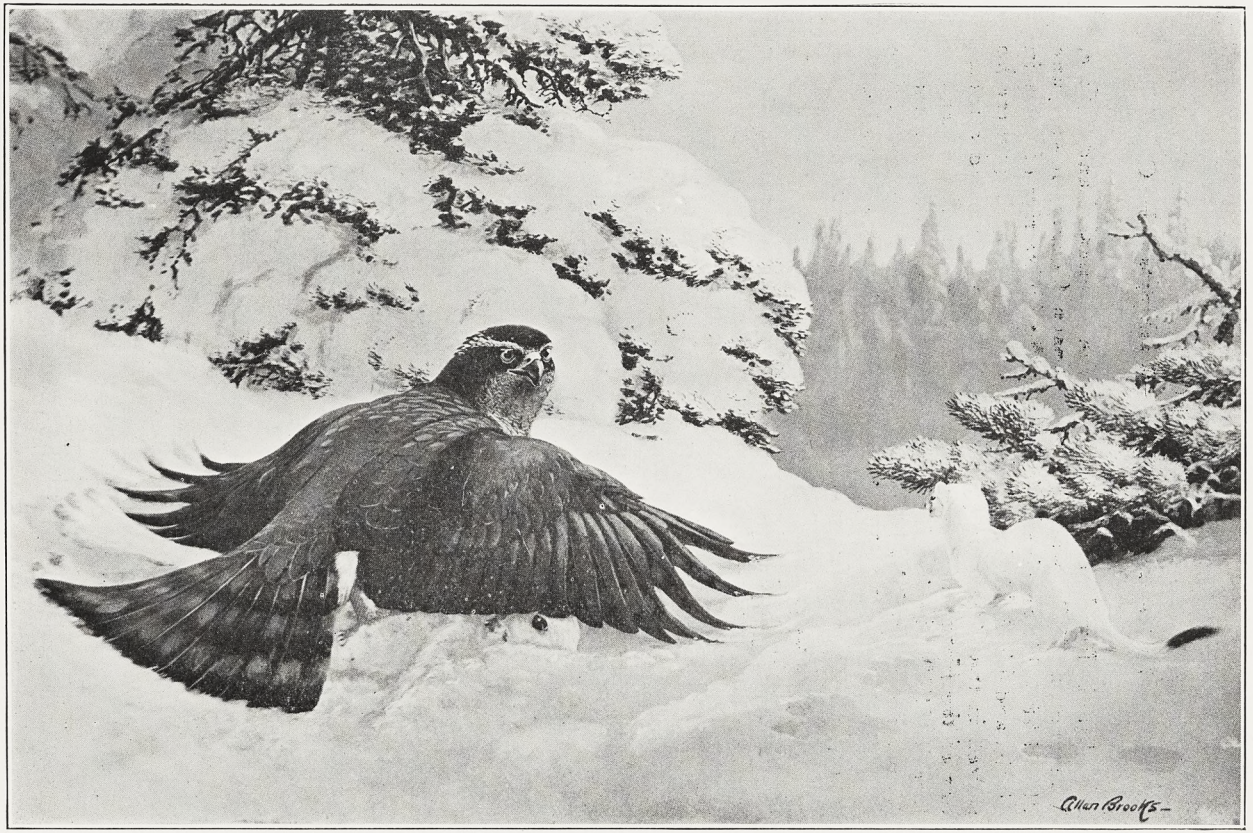
This artist is known to the ornithological world through his original method of rendering the metallic lustre and sheen on Humming birds and other exotic species.

12	IMPEYAN PHEASANT	Water color
13	NEW GUINEA RIFLE BIRD OF PARADISE	Water color
14	RUBY-THROATED HUMMINGBIRD	Water color
15	RUFOUS HUMMINGBIRD	Water color
16	RIVOLI HUMMINGBIRD	Water color
17	XANTUS'S HUMMINGBIRD	Water color

REX. I. BRASHER

Chicadee Farm, Kent, Conn.

Born in Brooklyn in 1869 with an inherited love for birds and an early training in field ornithology, taxidermy and engraving, Mr. Brasher brings to his work exceptional qualifications. For thirty-five years he has devoted himself to the monumental work of painting, from sketches made directly in the field under natural conditions, every species of North American bird. He has illustrated many books and magazine articles, and has recently done into a book, "Secrets of the Friendly Woods," a series of his field experiences illustrated, of course, by his own paintings. Mr. Brasher lives and has his studio on his estate near Kent, Connecticut, which he aptly calls "Chickadee Farm." The reader may refer to a recent



THE END OF THE TRAIL—Allan Brooks

article in the American Magazine for an intimate account of this artist's life and work. Mr. Brasher is well known in the east where his work has been hung in many exhibitions.

18	COOT FAMILY	Water color
19	RUFFED GROUSE	Water color
20	BRANT	Water color
21	ARCTIC TERNS	Water color
22	SNOW GEESE	Water color
23	CANVASBACKS	Water color
26	WHISTLING SWANS	Water color

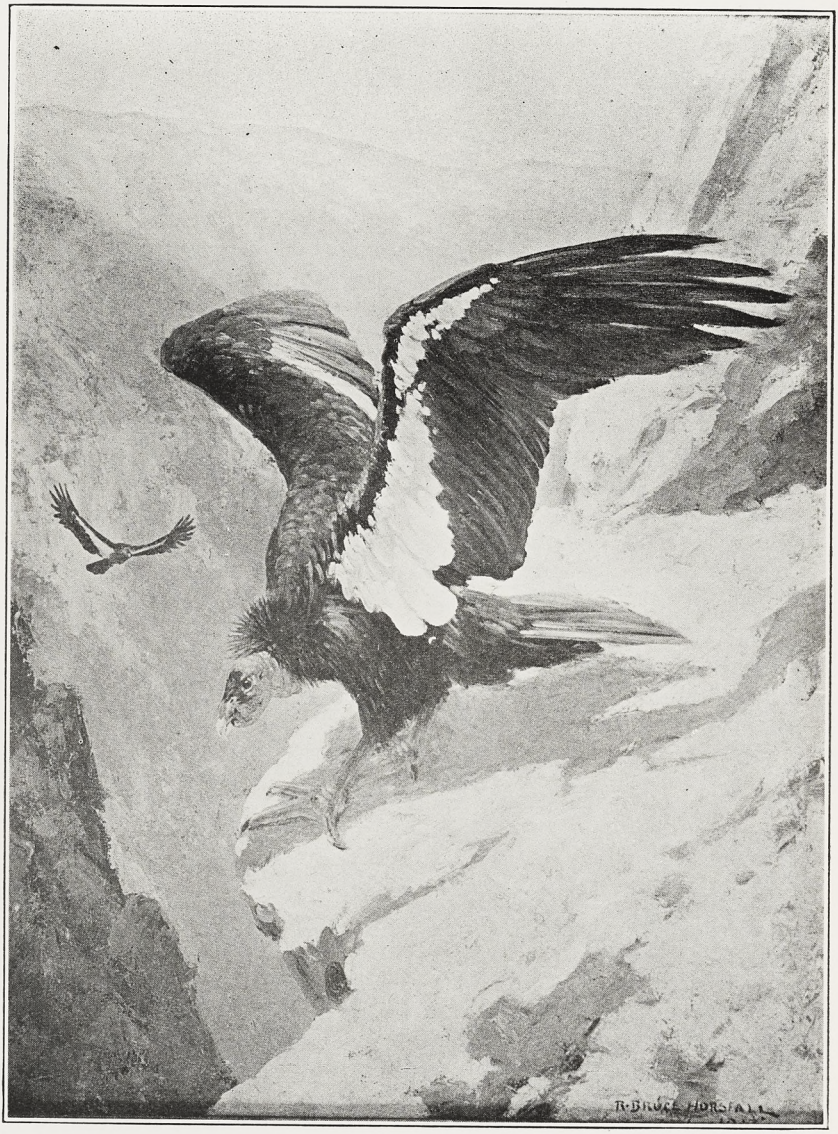
ALLAN BROOKS

Okanagan Landing, B. C., Canada

The best bird artists, of whatever nationality, have been men who knew and loved birds, as well as drew them. As regards his skill as an artist, Brooks admittedly stands as one one of the leaders in his craft—ability such as his is a gift enjoyed by very few—and as regards general knowledge of the science of ornithology, as well as the ways of the living bird itself, Brooks' opinions and statements command attention everywhere.

Born in India, his childhood spent in England, and his later years for the most part in Canada, he has the cosmopolite's point of view. Studying and observing birds at all times, he has acquired first-hand knowledge of birds from far and near, detailed knowledge that would enable him to take far more active part than he ever has done in discussions pertaining to the "systematic" side of ornithology. But his painting rightfully has occupied the major portion of his time.

Brooks' earlier work is mostly scattered, the possession of various individuals in this country and abroad. Of his later efforts, reproductions of some of the finest are to be seen in several publications of recent years, notably Dawson's "Birds of Washington" and "Birds of California", Phillips' "A Natural History of the Ducks", Grinnell, Brvant and Storer's "The Game Birds of California", and Grinnell and Storer's "Animal Life in the Yosemite." Elected to Fellowship in the American Ornithologists' Union in 1921. Member Cooper Ornithological Club since 1906.



CALIFORNIA CONDOR—R. Bruce Horsefall

31	THE END OF THE TRAIL (GOSHAWK AND WEASEL)	Water color
32	THE TULE FOG (SNOW GEESE)	Water color
33	YOUNG WESTERNERS (WESTERN FLYCATCHERS)	Water color
34	ALONE IN THE DESERT (SNOWY PLOVER)	Water color
35	CALIFORNIA QUAIL	Water color
36	MOUNTAIN QUAIL	Water color

CHARLES LIVINGSTON BULL
Oradell, N. J.

By virtue of his many book and magazine illustrations Mr. Bull is one of the most widely known American wild life artists. He has painted mural decorations in the homes of I. N. Seligman, Wm. Gray Purcell, Chas. S. Chapman, etc. Author of "Under the Roof of the Jungle", 1911; also many short stories in magazines; author of Asiatic section big game honor list of Camp Fire Club of America. Member National Arts Club, Salmagundi, N. Y. Water Club, mem. div. pictorial publicity, Com. Pup. Information, 1917-18, mem. Amer. Inst. Graphic Arts, Soc. Illustrators, etc. Became an Associate of the American Ornithologists Union in 1920.

37	SPRUCE GROUSE	Water color
38	WILD TURKEYS	Water color

HENRY C. DENSLOW
3 Sumner St., Hartford, Conn.

Henry C. Denslow was born in Chicago, August 9, 1867. From 1883 he has been engaged in the Bird and Mammal Departments of the Field Museum, Chicago, the United States National Museum, Washington, D.C., the American Museum of Natural History, New York City, and Ward's Natural Science Establishment, Rochester, New York. He studied modeling and painting in Rochester, N.Y., the Chicago Art Institute, and the Art Student's League in New York City where he had sculpture under Daniel French. Since 1915 he has made one-man exhibitions of bird paintings in several New

York galleries, the Copley Galleries in Boston, the Toldeo Museum of Fine Arts, and twice in the American Museum of Natural History, New York City. The fine quality of Mr. Denslow's bird taxidermy has long been recognized throughout the American museum world.

39	BLACKBURNIAN WARBLER	Water color
40	RUBY-THROATED HUMMINGBIRDS	Water color
41	BROWN THRASHERS	Water color
42	ROBINS	Water color
43	KINGBIRD	Water color
44	GREAT-CRESTED FLYCATCHERS	Water color
45	CUCKOO FAMILY	Water color
46	ROBINS	Water color
47	BOBOLINK FAMILY	Water color
48	BLUE JAYS	Water color
49	GREAT-HORNED OWL AND SONG BIRDS	Water color
50	CEDAR WAXWINGS	Water color

EDWARD VON SIEBOLD DINGLE
Mount Pleasant, S. C.

Edward von S. Dingle was born in Charleston, S. C., October 18, 1893. Has resided in and about Charleston, where he was educated in the public schools and in Porter Military Academy. Graduated from Charleston College in 1917 with second honor. In the same year he enlisted in the U.S. Naval Reserves and was called to service as a first class seaman. In 1918, having passed the required examinations, he was appointed an Ensign and served in this capacity at various stations until his honorable discharge in 1919. He became interested in birds when about 12 years of age. Has been an Associate of the American Ornithologists' Union since 1920.

51	WHITE IBIS AND YOUNG	Water color
52	WHITE IBIS	Water color
53	EGRETS OVER THE MARSH	Water color
54	RUDDY TURNSTONE	Water color
55	SPOTTED SANDPIPER	Water color
56	BARRED OWL (Exhibited by courtesy of The Wilson Bulletin)	Charcoal
57	BOBWHITE	Water color
58	HUMMINGBIRDS AND BUCKEYE	Water-color
59	ACADIAN SHARP-TAILED SPARROW	Water color

60	SWAMP SPARROW	Water color
61	TREE SWALLOWS	Water color
62	CARDINAL (Male)	Water color
63	CARDINAL (Female)	Water color
64	NONPAREILS	Water color
65	WHITE IBIS IN FLIGHT	Water color

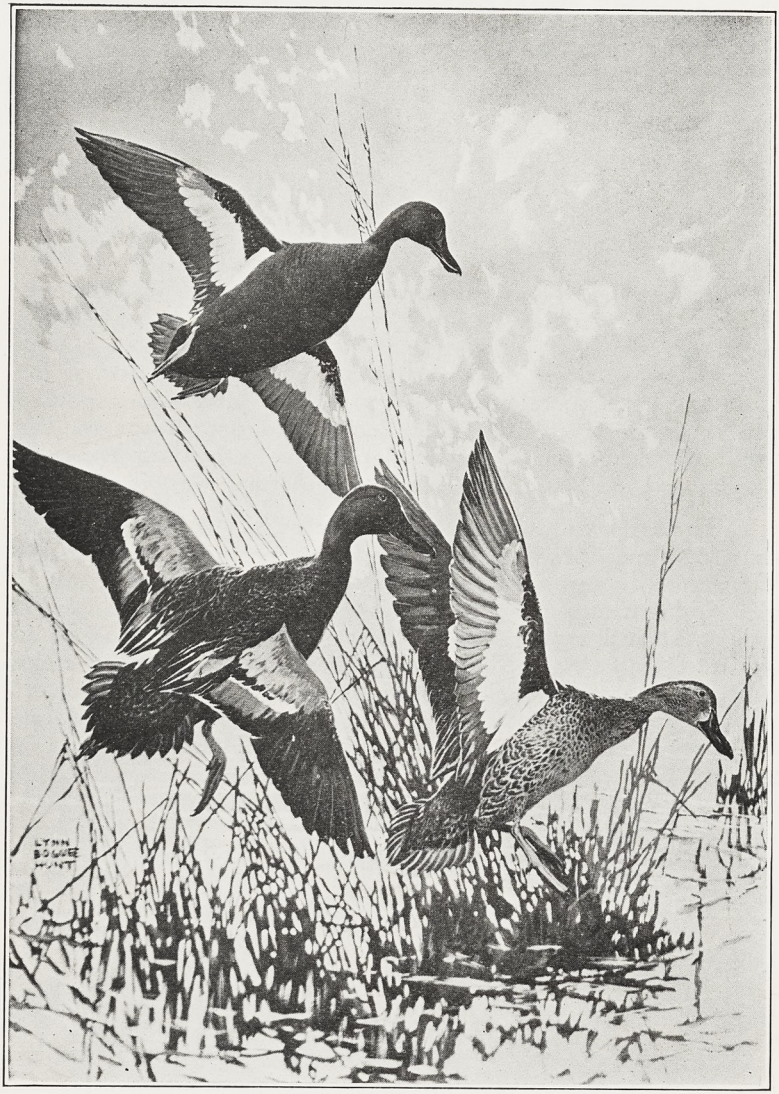
OTTOMAR F. VON FUEHRER

Florida State Museum, Gainesville, Florida

Ottomar F. von Fuehrer was born in 1896 in Sarajove, Bosnia, then Austrian territory, now belonging to Jugoslavia. He received his art education in Vienna, and served a long apprenticeship there under his father who was curator of the Museum Transylvanicum, Hungary, and later accompanied him on field expeditions as collector and preparator for the Rothschild Museum, Tring, England, The Petersburg Museum, Russia, and the National Museum, of Vienna, Austria.

The artist came to the United States in 1921, worked one year for Jonas Bros., Denver, and four years in the Carnegie Museum, Pittsburgh, painting backgrounds for habitat groups. He was later employed as taxidermist in this institution, and is now artist and preparator for the new State Museum of Florida, at Gainesville. Mr. Von Fuehrer happily combines the ability to do the large oil paintings for the backgrounds of habitat groups with the skill and experience necessary to mount the animals in the foreground, a combination rarely found in one artist.

66	TOUCANS	Oil
67	GALLINULES	Oil
68	RING-NECKED PHEASANT	Water color
69	WILD TURKEYS	Water color
70	MACAWS	Oil



CINNAMON TEAL—Lynn Bogue Hunt

LOUIS AGASSIZ FUERTES

201 Wyckoff Ave., Ithaca, N. Y.

Louis Agassiz Fuertes, born in Ithaca, N.Y., Feb. 7, 1874, son of Estevan Antonio Fuertes, Director of the College of Civil Engineering at Cornell University, has doubtless inherited from some continental forbear either Spanish, English, Dutch or French the enthusiastic appreciation of bird beauty that finds such fluent expression in his paintings. With no academic training in art, save the collegiate application of the old Agassiz principle of "drawing to learn" which eventually led to learning to draw, the artist as a sophomore in Cornell in 1894 was fortunate indeed to meet the veteran ornithological scholar Dr. Elliott Coues. For the young artist to be thus brought into contact in the formative period of his career with this master scientist and critic, and to receive from him guidance and encouragement was doubtless a deciding factor in directing his future course. Ornithophiles will recall in this connection Dr. Coues' introduction of young Fuertes to the scientific world in the pages of "The Osprey" where some of his earliest work was published.

Fuertes was soon to profit by the kindly criticism and instruction of the great artist and colorist Abbott H. Thayer who, drawn by the youngster's promise, freely and voluntarily proffered his help, and the opportunity was thus offered to learn the principles of painting and to apply them to the business of ornithological representation. Neither of these opportune guides ever interefered in the slightest degree with the young student's interpretations or means of approach, but both gave freely of their sound advice, constructive criticism and concrete assistance. It is small wonder that two such eminently fitted godfathers should so stimulate and inspire the young artist that he should attain the eminence finally won by him.

By 1900 he had found himself, and, lacking a more intimate contact with his models in order to adequately portray living form, color and posture, was off on a series of perigrinations that constitute an important period of his schooling. Florida, Alaska, Texas and the Southwest, California, The Bahamas, Mexico, and South America were in turn visited and

toll taken of their ornithological treasure. There resulted from these journeys a carefully prepared and very choice collection of some 3500 birds which, together with innumerable field studies covering most of the birds whose bills, feet, eyes or bare facial skin presents interesting and fugitive color or pattern, and sketches for attitudes, etc., constitute his "working library."

Since 1900 he has been steadily engaged in ornithological illustration, often interrupting the more commercial routine by painting from the fresh specimens pictures with no ulterior purpose other than to study and preserve the fresh beauty of some fine hawk, duck, or other bird.

Among the many books illustrated are: "Birding on a Broncho," 1896; "Citizen Bird", 1897; "Song Birds and Water Fowl", 1897; "Bird Craft", 1897; "The Woodpeckers", 1901; "Second Book of Birds", 1901; "Birds of the Rockies", 1902; "Handbook of Birds of the Western U. S.", 1902; "Coues' Key to N. A. Birds", 1903; "Handbook of Birds of Eastern U. S.", plates for Report of New York State Game, Forest and Fish Commission, 1903; "Upland Game Birds", 1902, and companion volume "Waterfowl", 1903; "Birds of New York", 1910; several series in The National Geographic Magazine, 1914-1919; Burgess's "Bird Book for Children", 1919; "Animal Book for Children", 1920; is at present working on the plates for "The Birds of Mass.", one volume of which has just issued with two to follow. Has done twenty-five decorative panels for the home of F. F. Brewster, New Haven, Conn.; Birds of New York in the State Museum, Albany, N.Y.; Murals in the Flamingo Hotel, Miami, Florida; Paintings for the New York Zoological Society, Bronx, N.Y.; a large number of privately owned paintings, overmantles, etc., etc.; has done much preliminary field work and actual work on the famous "Habitat Group" series in the American Museum of Natural History, New York City. Lectures on Ornithology, Cornell University. American Ornithologists Union since 1891, Fellow since 1912. Cooper Ornithological Club since 1904.

71	CANADA GEESE	Water color
72	ARGUS PHEASANT DISPLAYING	Water color
73	HOODED MERGANSER (STILL LIFE)	Water color
74	FLAMINGOS NESTING	Water color

75	SURF SCOTER (FIELD STUDY)	Water color
76	WHITE-WINGED SCOTER FIELD STUDY)	Water color
77	OLD SQUAW DUCK (FIELD STUDY)	Water color
78	BLACK-BACKED GULL, ADULT (FIELD STUDY)	Water color
79	BLACK-BACKED GULL, IMMATURE (FIELD STUDY)	Water color
80	TOUCAN (FIELD STUDY)	Water color
81	RED-BREASTED MERGANSER (FIELD STUDY)	Water color
82	HOATZIN (FIELD STUDY)	Water color
83	PRAIRIE FALCON	

It is interesting to note that the model used to make this beautiful painting is an old male Prairie Falcon taken by the artist on his visit to Pyramid Lake, Nevada, in 1907. The painting was done especially for this Exhibtiion.

FRANK HENNESSEY

239 Chapel St., Ottawa, Canada

Mr. Frank Hennessey, the well known Canadian painter of wild life, was born in Ottawa where he is employed as artist to the Department of Agriculture. He has made a number of field trips, including one to the Polar Regions, to collect natural history material and make pictures for the Canadian Government. His work hangs in the National Gallery of Canada, and he has contributed to many exhibitions, including the British Empire Exhibitions, the recent Pan American Exhibition in the Los Angeles Museum, where his "Tiger" attracted much attention, the American Ornithologists' Union shows, and many others. Among the books illustrated by this artist may be mentioned Mr. Taverner's "Birds of Eastern Canada," published by the Department of Mines, Canada. Mr. Hennessey is largely self taught.

83-A	GULLS RESTING	Oil
84	WINTER CROW	Oil
85	GULLS, GASPE	Oil
86	RAZOR-BILLED AUKS AND GANNETS, BONAVENTURE ISLAND	Oil
87	CROWS, SPRING	Oil
88	CANADA GEESE	Oil
89	RED-TAILED HAWK	Oil
90	RAVEN AT HOME	Oil

GULLS, GASPE—Frank Hennessey

91	CROWS ALIGHTING	Oil
92	LOON	Tempera
93	REDPOLLS	Tempera
94	EVENING GROSBEAKS	Tempera
95	BLUE JAY	Tempera
96	RUFFED GROUSE	Water color

R. BRUCE HORSFALL

1214 16th St., N. W., Washington, D. C.

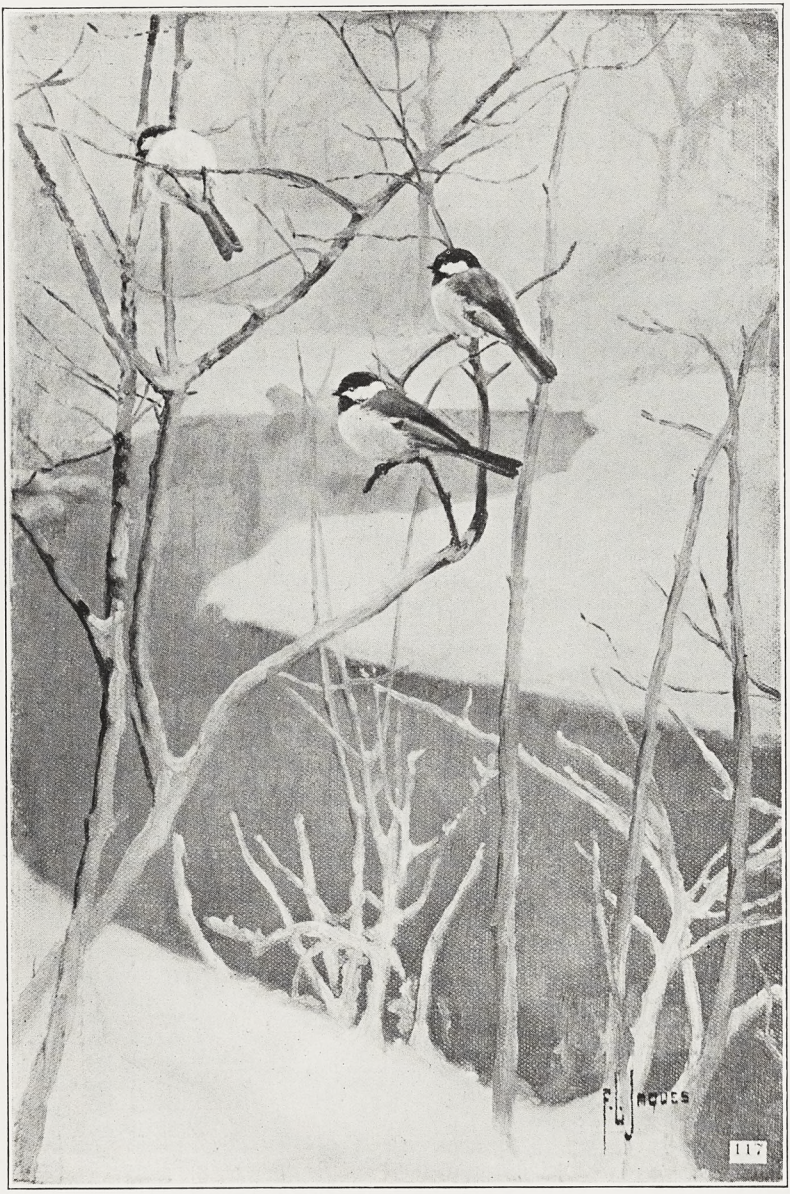
R. Bruce Horsfall was born in Clinton, Iowa, October 21, 1869. Studied art in home town with J. M. Stick in 1883-5; Cincinnati Art Academy, 1886-9; Munich and Paris, 1889-93.

Began painting birds for Mr. Dutcher in 1906. Since then has made a great many bird plates, and has illustrated 23 books and numerous magazine stories, etc.

At present holds position of Nature Artist with the American Nature Association, Washington, D. C., illustrating and writing for their monthly magazine, "Nature Magazine."

Has been an Associate of the American Ornithologists' Union since 1905, and is affiliated with other learned bodies, but has never joined any art clubs or associations. Member Cooper Ornithological Club since 1914.

97	CALIFORNIA CONDOR	Oil
98	THE GREAT AUK ON FUNK ISLAND	Oil
99	CANADA GEESE ON LOWER KLAMATH	Water color
100	BALD EAGLE AND OSPREY	Water color
101	BOBWHITE (OREGON)	Water color
102	CALIFORNIA QUAIL	Water color
103	MOUNTAIN QUAIL	Water color
104	STELLAR JAY (OREGON)	Water color
105	WILLOW GOLDFINCH	Water color
106	ROBIN	Water color
107	VIOLET-GREEN SWALLOW	Water color
108	CALIFORNIA JAY	Water color
109	WESTERN TANAGER	Water color
110	WESTERN EVENING GROSBEAK	Water color
111	TURKEY VULTURE	Water color
112	SNOWY OWL	Water color



CHICKADEES—Francis L. Jaques

LYNN BOGUE HUNT

41 Union Square, New York City

Lynn Bogue Hunt was born in western New York where one of the earliest evidences of his character was manifested in his keen interest in birds. He first displayed his artistic bent by cutting out portraits of animals and birds from paper with scissors. While still a youngster the family moved to southern Michigan where the artist's interest in bird life was given a much greater opportunity to expand, as that region is one of the richest ornithologically. Here his activities in studying, hunting and drawing very seriously interfered with his duties as a young boy about the house and in school.

After finishing his high school work he attended Albion College. While in college his drawings attracted the interest of members of the faculty whose encouragement induced him to send some of his work to eastern publications. The success of this venture decided him to make New York his goal.

Early in his New York experience his paintings of some game birds came to the favorable notice of various gun and ammunition manufacturers, and the artist's time became almost completely filled with commissions to paint game birds and animals for advertising purposes. It is in ths line of work that he has achieved his national fame as a painter of wild life.

Among his more ambitious works are the mural decorations in the Chesapeake room of the Hotel Emerson, in Baltimore, in the grill of the Garden City Country Club, and other clubs in the East.

113	RING-NECKED PHEASANTS AND WILD GRAPES	Water color
113-a	RUFFED GROUSE FLUSHING FROM THE MOUNTAIN-SIDE	Water color
114	SNOW GEESE SEEKING REST	Water color
115	CINNAMON TEAL IN THE MORNING MIST	Water color
116	SHARP-SHIN HAWK AND WOODCOCK	Water color

GREAT HORNED OWL—Edwin R. Kalmbach

FRANCIS L. JAQUES

American Museum of Natural History, New York City

Francis L. Jacques, in an article by Dr. Frank M. Chapman in last November's issue of "Country Life" (The Bird in Art), burst on the western horizon in a blaze of color. Dr. Chapman states: "Until somewhat more than a year ago, when Jaques submitted several paintings to the National Association of Audubon Societies, no one interested in ornithological art had ever heard of him. His pictures, however, were so far above the average that they aroused not only our admiration but our curiosity. Frankly we were not a little surprised that any one could exhibit so high a degree of skill in the technique of realistic bird portraiture without having come in contact with ornithologists. It was much as though an unknown writer's contribution to the literature of technical ornithology should take its place with the best works of the leaders of the science. Inquiry only served to increase our astonishment. Jaques, we learned, was born some thirty-odd years ago at Geneseo, Illinois. When still a small boy he moved to a farm in Kansas, and, at the age of sixteen, to the vicinity of Duluth, Minnesota. Here, while engaged in various occupations, but chiefly farming, he acquired such acknowledge of the technique of painting as he possesses. His sources of instruction have been a correspondence school and a landscape painting friend. His ability to portray bird character he owes to his keen response to the bird in nature. Thus far this reaction is that of sportsman-artist rather than the ornithologist-artist, since his paintings are mainly of water-fowl. While, therefore, my artist-lecturer would no doubt find errors of omission and commission in Jaques' work, the fact remains that its most enthusiastic admirers are those who know in nature the bird he paints."

Mr. Jaque has joined the staff of the American Museum of Natural History where it is hoped that he will have an opportunity for the development of both his knowledge of birds and his exceptional ability to paint them.

Has been an Associate of the American Ornithologists' Union since 1924.

117 CHICKADEES Oil

CONDORS—Will Simmons

EDWIN R. KALMBACH
Biological Survey, Washington, D. C.

E. R. Kalmbach, an economic ornithologist in the Government Service since 1910, has never had academic training in drawing or painting, and has never even seen anyone paint a bird picture. His fine interpretation of bird life thus becomes entirely his own expression. He follows bird painting as a relaxation from official duties and as a hobby, and is unhampered by the necessity of taking his art more seriously. That he knows and loves birds and can transmit his reactions to them, goes without saying on viewing his work.

The Government has reproduced the artist's work in scientific reports, and at least one book has been illustrated by him, "Knowing Birds through Stories." He has exhibited in the American Ornithologists' Union bird picture shows and elsewhere, and his work is destined to become better known.

He was born in Grand Rapids, Mich., April 29, 1884, and was employed there in the Kent Scientific Museum from 1903 to 1910, when he removed to Washington to go into the Biological Survey. He became an Associate of the American Ornithologists' Union in the same year, and was elected to full Membership in 1915. Joined the Cooper Ornithological Club in 1923.

118	GREAT HORNED OWL	Water-color
119	GREAT HORNED OWL (head)	Water-color
120	STARLINGS IN FALL PLUMAGE	Water-color
121	WESTERN BLUEBIRD	Water color
122	CROW	Water-color

J. D. KNAP
12 E. 44th St., New York City

Mr. Knap was born in Pennsylvania in 1875, and has been a resident of New York since 1878. Since a boy he has been an enthusiastic hunter of wildfowl, and had amused himself drawing duck hunting pictures. About two years ago he took up the work of art more seriously, and is now very active in expressing his favorite theme. His one-man ex-

HARPY EAGLE & SPOONBILL—Earl L. Poole

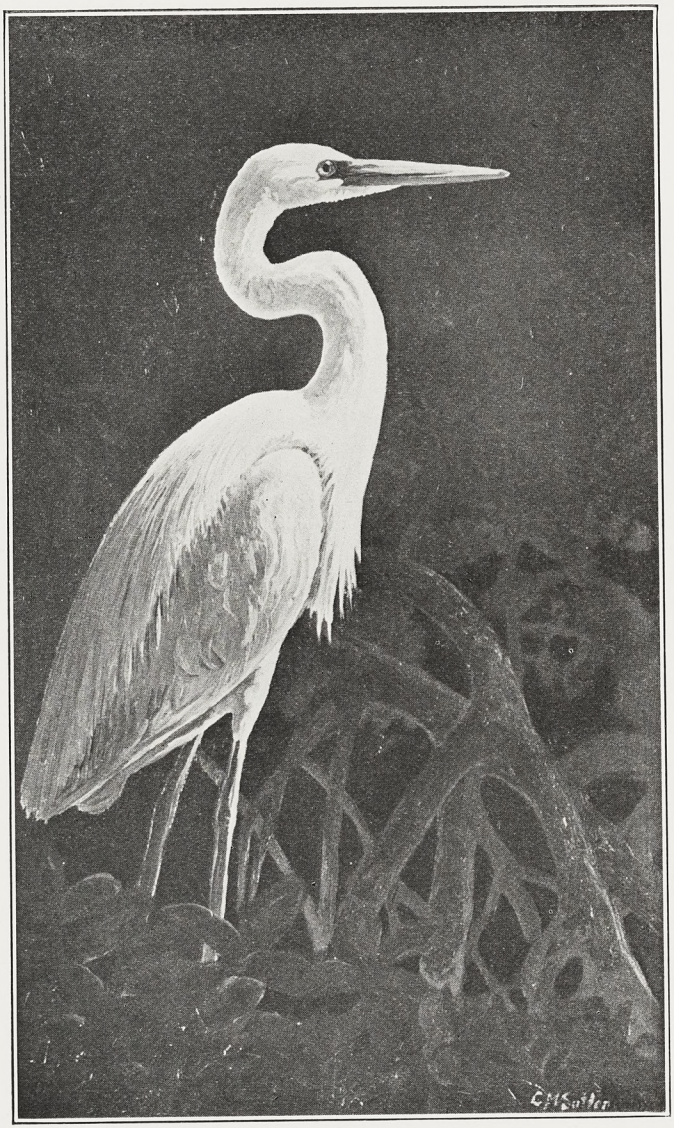
hibitions in New York, Philadelphia, Chicago, Baltimore, and London, England, have attracted wide attention among lovers of wildfowl shooting pictures.

123	FOUR BIG BLACKS	Water color
124	TEAL OVER THE RICE	Water color
125	SWINGING IN (Mallards)	Water color
126	GEESE AT SUNRISE	Water color
127	LOUISIANA MARSHES (Canvasbacks)	Water color
128	MIST AND WIND (Pintail)	Water color

CHARLES ROBERT KNIGHT
27 West 67th Street, New York City

Mr. Knight is well known as a painter and sculptor of prehistoric animal forms, and has been especially successful in his restorations of the reptile and mammal monsters of bygone ages. Born in Brooklyn October 21, 1874. Educated in the Brooklyn Poly. Inst., Metropolitan Museum and Art Students' League, New York; married Annie Hardcastle, of Cecil Co., Md., May 9, 1901. Illustrator for magazines, and paintings and models of fossil creatures for the U. S. Government, Carnegie Museum, and American Museum of Natural History. Did series of large mural paintings of prehistoric men and animals for American Museum Natural History, etc. Home, Lawrence Park, Bronxville, N. Y.

129 Attention of visitors is called to the immense canvas by Mr. Knight in the La Brea Fossil Room of the Museum occupying temporarily the entire south wall. Perched in the trees of the left foreground and middle distance will be seen a group of the huge extinct Vultures **(Teratornis)** restored in Mr. Knight's most happy vein. An entire skeleton, as well as a mounted cast of this extinct avain giant are on display in the same room. This genus has been terated at length by Prof. Loye H. Miller on the program of the Cooper Ornithological Club's recent First Annual Meeting. His address was illustrated by the case of specimens on display in this gallery.



GREAT WHITE HERON—George M. Sutton

IRVING MANOIR
Laguna Beach, California

The work of Mr. Irving Manoir is an illuminating example of the appropriate use that may be made of the bird in the realm of pure art. A student and instructor in Dynamic Symmetry the young artist-thinker has consistently applied these principles to his expression. He has delved deeper than most into the secrets and evolution of nature, and while he can not fail to painfully shock the scientist by occasional liberties, he has used his findings to interpret beauty and symmetry to their satisfaction and with no uncertain force. Having gone to the bird for form and color, and to analyze its skeletal structure for verification of his theories, he is well grounded in avian anatomy, and is entirely conscious of its other artistic uses than merely his symbol.

Mr. Manoir has lectured before classes in the Chicago Art Institute and has been on the faculties of other well-known American schools. His paintings have been hung in many private and public exhibitions, and he has been the recipient of medals and honors. He was born in America of Alsace-Lorraine parentage, and is living at present in the art colony of Laguna Beach, California, where he maintains his studio.

130	HERON	Oil
131	COCKATOOS	Oil
132	PEACOCKS	Oil

The startling luminosity of Mr. Manoir's backgrounds is attained by the application of a formula of his own.

O. J. MURIE
Biological Survey, Washington, D. C.

O. J. Murie was born in Moorhead, Minnesota, where he resided until leaving for college. After graduating from Pacific University, Forest Grove, Oregon, in 1912, he was employed by the Oregon Game and Fish Commission for two years. The next eighteen months were spent on the east coast of Hudson Bay in field work for the Carnegie Museum, of Pittsburgh, after which followed a traverse of the Labrador Peninsula in the interests of the same institution. A brief

GUADALUPE HOUSE FINCH—John L. Ridgway

period as Custodian of Mammals in the Carnegie Museum was interrupted by army service in the World War. After the close of the war he entered the Biological Survey for special work in Alaska where he has been engaged since 1920 in biological investigations. Two notable ornithological discoveries made by Mr. Murie in his Alaskan field work were the nest and eggs of the Wandering Tattler in 1923, and the downy young of the Surf Bird, the eggs of which are still unknown, in 1921. The artist has had rare opportunities to study at close range the numerous species of water fowl and waders that make their summer home in the Yukon Delta region.

Mr. Murie has had no academic training in art, but has practiced drawing since early youth. Never without his water color outfit in the field he makes the most of every opportunity to record graphically fresh specimens of birds, mammals and plants that come to hand, devoting special attention to the soft parts of birds, particularly those species not well known.

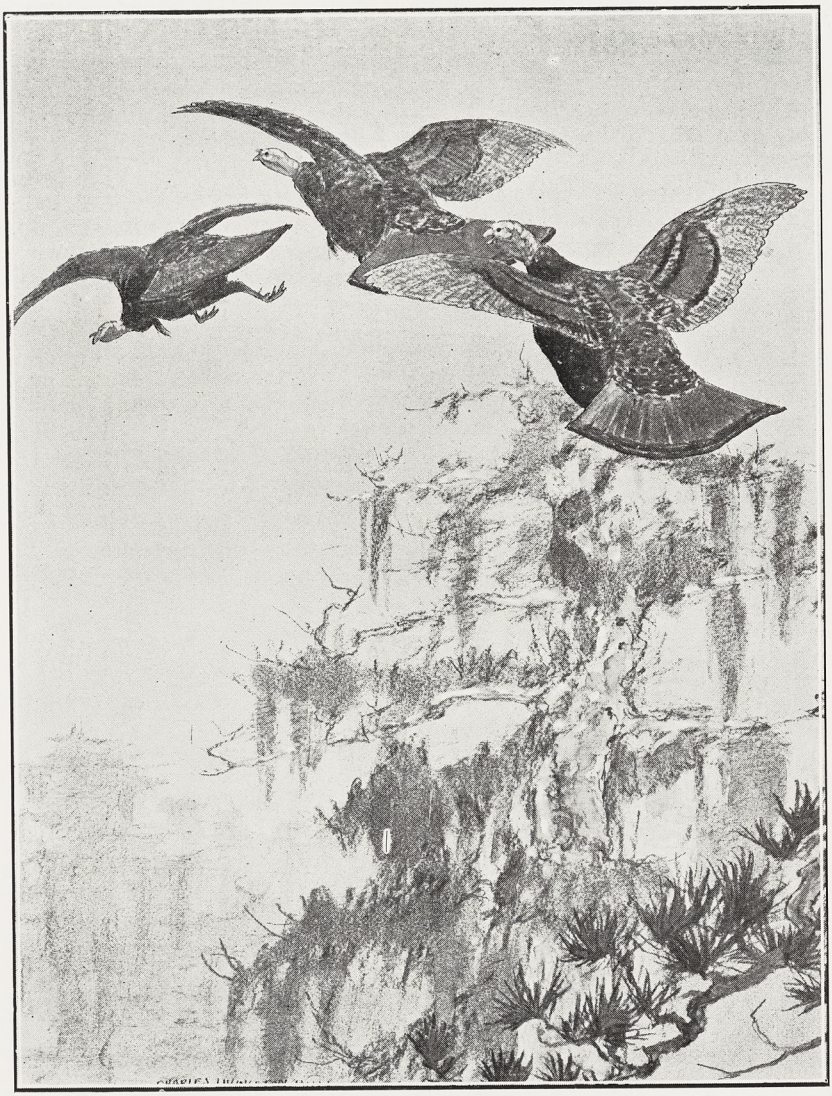
133	CANADA JAY	Water color
134	RED-FACED CORMORANT	Water color
135	SAVANNAH SPARROW	Water color
136	KING EIDER (ADULT)	Water color
137	GOLDEN-CROWNED SPARROW	Water color
138	KING EIDER (IMMATURE MALE)	Water color
139	WHITE-CRESTED CORMORANT	Water color
140	PACIFIC EIDER (IMMATURE MALE)	Water color
141	GOLDEN EAGLE	Water color
142	WANDERING TATTLER	Water color

This color sketch is from the only specimen known to science of the newly hatched young of this species. The artist also made known to science the nest and eggs of this species.

ROGER T. PETERSON

16 Bowen St., Jamestown, N. Y.

Roger Tory Peterson, a student working at present under the noted lacqer artist William D. Langereis, is but seventeen years of age, and has barely launched upon his artistic career which has the promise of being a notable one. All his spare time is devoted to sketching, painting, and studying the bird in nature. He uses the camera as an ally in recording attitudes



WILD TURKEYS—Charles Livingston Bull

and postures, and this early training will stand him in good stead when he has come to a mature mastery of his technique. Mr. Peterson enters his first term in art school this year.

143	GREAT HORNED OWL	Oil
144	SCREECH OWL	Charcoal

KARL PLATH

2847 Giddings St., Chicago, Ill.

Karl Flath specializes in birds, both naturalistic and decorative. His love for birds dates from an early age, and he has studied them in the field in the West Indies, Bermuda, Florida and elsewhere in the United States. In Bermuda he made many studies of the Tropic Bird from life, and did articles on the species for "The Ibis," "The Wilson Bulletin," and "Bird Lore."

Studies for many of his exotic subjects were made in the various zoological gardens of the country, and he maintains at his home an aviary containing over 25 species of very rare birds.

He has been represented in many art exhibitions in the East, and has exhibited for five seasons in the Chicago Artists Exhibtions at the Art Institute in Chicago.

145	CANADA GOOSE	Oil
146	MAGPIE JAY	Water color
147	YELLOW-BILLED TROPIC BIRD	Water color
148	IMPEYAN PHEASANT	Oil
149	RESPLENDENT TROGAN	Oil
150	FLORIDA BROWN PELICAN	Oil
151	FLAMINGOS	Oil
152	GOLDEN PHEASANT	Oil
153	GRAY'S ARGUS PHEASANT	Oil

EARL L. POOLE

Public Museum, Reading, Pa.

Earl L. Poole, Assistant Director of the Reading, Pa., Public Museum and Art Gallery, was born in Haddonfield,

FLORIDA BROWN PELICANS—Karl Plath

New Jersey, October 30, 1891. Grounded in the rich ornithological tradition of the Philadelphia Academy of Natural Sciences, and trained in the Pennsylvania Academy of Fine Arts, he was well prepared for the years of field work that followed. He was a member of the Rhoads-Poole expedition to Guatamala and Honduras in 1915, and has studied birds in the field over much of the United States, France, England, and other countries. His work is well known to ornithologists, and has been frequently reproduced in books and magazines.

154	ROSEATE SPOONBILLS	Oil
155	HARPY AND SPOONBILL	Water color
156	LONG-EARED OWL	Water color
157	TUFTED TITMOUSE AND CHICKADEE	Water color
158	AMERICAN OYSTERCATCHER	Water color

JOHN L. RIDGWAY

501 Fairmont Ave., Glendale, California

Mr. John L. Ridgway, brother of Robert Ridgway, has been a permanent resident of California for five years, and is on the staff of the Los Angeles Museum in charge of illustrative work. For many years he was Chief Illustrator for the United States Geological Survey, and had charge of similar work in the Carnegie Institute in Washington, D. C. His experience has been wide in the field of scientific delineation and has carried him far, it may be said, from the more attractive work of bird painting, very little time having been spent in this field for many years. Formerly he did much of such work in collaboration with his brother Robert, and made many drawings for the leading ornithologists of that period. Continuous regular employment in his field has deprived ornithological science of a valued and distinguished contributor, as may be seen from more than one of the paintings exhibited.

159	GUADALOUPE HOUSE FINCH (MALE AND FEMALE)	Water color
160	PILEATED WOODPECKER (MALE AND FEMALE)	Water color
161	CROW BLACKBIRDS (GROUP)	Water color
162	POLL AND JACK	Oil

The models for this painting were two household pets formerly in the home of Robert Ridgway in Washington, D. C.

ROBERT RIDGWAY

1030 South Morgan Street, Olney, Illinois

Ornithologist and Botanist. Born Mount Carmel, Ill., July 2, 1850. Common schools; Hon. M. S. Indiana University, 1884. Married to Julia E. Perkins, of New York, Oct. 12, 1875. Zoologist, U. S. Geological Exploration of the 40th Farallel (under Clarence King) in California, Nevada, Southern Idaho, and Utah, 1867-69; Curator Division of Birds, U. S. National Museum since July 1, 1880. Member permament ornithological commission, First International Congress, Vienna, 1885; Hon. Mem. 2nd Congress Ornithologique Internat., Budapest, 1891; mem. advisory council World's Congress, Columbian Exposition, Chicago, 1892; mem. com. of patronage International Congress of Zoology, London, 1897. A Founder, Fellow, Vice-President (1884-01), and President (1898-9, 1899-1900) of The American Ornithologists' Union; Forestry Assn.; Washington Biological Society; Washington Academy; cor. mem. N. Y. Academy; Philadelphia Academy; cor. mem. Boston Zoological Soc.; Boston Society Natural History; cor. mem. Chicago Academy; Mich. Ornith. Club; Davenport Academy; Washington Philos. Society; hon. mem. Nuttall Ornith. Club; Nat. Geog. Soc.; cor mem. Zoological Society of London; hon. mem. British Ornithologists' Union; Manchester Lit. and Philos. Soc.; Royal Australasian Ornithologists' Union; Deutsche Ornithologische Gesellschaft; hon. mem. Cooper Ornithological Club, etc., etc. Autor of "A History of North American Birds" (with Prof. Spencer F. Baird and Dr. Thomas M. Brewer); "(A Manual of North American Birds"; "A Nomenclature of Colors for Naturalists and Compendium of Useful Information for Ornithologists"; "Color Standards and Color Nomenclature"; "The Ornithology of Illinois" (2 vols.); "The Birds of North and Middle America" (8 vols. published); also over 500 papers, large and small.

AN APPRECIATION OF ROBERT RIDGWAY

For forty-five years Robert Ridgway has been the foremost systematic student of North American Birds; and he remains so today. Out of the many who have essayed to con-

tribute to systematic ornithology, he has been the most staunch, the most undeviating from a set plan of work, with resulting knowledge of detail and general taxonomic perspective doubtless unequaled in any other one American.

As a fruitage we have Ridgway's great treatise, "Birds of North and Middle America," eight volumes to date, totaling 6626 printed pages and 222 plates; 2507 species and subspecies and 660 genera of North and Middle American birds are described, with admirable exactitude, besides 602 species and subspecies and 213 genera which are extralimital. The synonymies include a vast number of citations—keys to the literature which are indispensable to further work.

But statistics serve only feebly to measure the influence of this man upon the development of American ornithology. Every other systematic investigator, no matter how advanced in the field, takes Ridgway's great work as his guide, both to the species and the higher groups and to the literature concerning them. The service rendered by Robert Ridgway is thus of a sort which at once becomes perpetually effective.

THE RIDGWAY EXHIBIT

Mr. Ridgway has emphasized the fact that the drawings have been loaned as of possible interest historically, **not** as works of art. It is certain that ornithologists and students viewing the collection cannot fail to appreciate fully the historic value attaching to these items as showing Mr. Ridgway's intense interest in birds long before he had made any contact with the scientific world. He has never had instruction in either drawing or painting, indeed as a youth he had never even seen a bird picture, save one by a local amateur, except the cuts in a few books. Most interesting to note is the fact that the colors used in the drawings prior to 1864 were ground and mixed by himself in his father's drug store, where also he manufactured his own gunpower, after a primitive formula, with which to go afield and collect his models! Often, too, gravel had to be substituted for shot, and as likely as not the ramrod would stick fast in the newspaper wad. Such a predicament was experienced by the youthful artist on his first sight of a male Chestnut-sided Warbler, when both bird and ramrod escaped!

TREE SPARROWS—Edmond J. Sawyer
(Copyright by E. J. Sawyer)

FIRST PERIOD, 1853 (?)—1855

163-169 These six drawings were made when the artist was so small that his uncle, William B. Ridgway, partner in the paternal drug store, had to lift him onto the counter where he sat amusing himself by drawing. The uncle had kept the drawings and returned them many years later.

SECOND PERIOD, 1855-1860

170 LEAVES OF TREES
171 NEST AND EGGS OF ORCHARD ORIOLE
172 NESTS OF WHITE-EYED AND RED-EYED VIREOS.

THIRD PERIOD, 1860-1864

173 **Passerella iliaca.**
174 "YELLOW-BROWED SPARROW" **(Zonotrichia albicollis)**
175 **Empidonax virescens.**
176 **Otus asio** (gray phase).
177 **Seiurus noveborasensis.**
178 **Otus asio** (gray phase).
179 "WINTER WREN" **(Thryothorus ludovicianus).**
180 **Regulus calendula.**
181 **Piranga erythromelas.**
182 **Spizella monticola.**
183 "SPOTTED SWAMP SPARROW" **(Melospiza georgiana).**
184 DOWNY WOODPECKER.
185 "AMERICAN SHRIKE" **(Lanius ludovicianus migrans).**
186 RED-WINGED BLACKBIRD.
187 PILEATED WOODPECKER.

No. 187 was drawn from the first specimen shot with the homemade gunpowder referred to above. White sugar was used as one of the ingredients.

Nos. 179 to 186, inclusive, were made for a schoolmate (Lucien M. Turner, known to ornithologists through his collections in Alaska and Ungava). Mr. Ridgway writes,— "Lucien, after watching me draw birds on my slate in school (he had seen others of my bird pictures at home also) asked me to make some colored drawings of birds for him, and said he would furnish the paper and pay me 15 cents apiece! Needing the money badly to buy ammunition with I gladly undertook the "contract", and these drawings are the result.

I had forgotten all about the circumstances until, after Lucien's death, his mother (then still residing in Mt. Carmel)

wrote me about them and most kindly said she would send them to me if I wanted them. Of course I did, and they were promptly forwarded". These drawings are made on the blank sides of plates and maps torn from a Government report.

FOURTH PERIOD, 1865-1868

Up to this period Mr. Ridgway had manufactured all colors used by him in his drawing, but in 1865 began to use cheap commercial water-colors, though still using his own to some extent.

188 PECTORAL SANDPIPER (large form).
189 BOBWHITE.
190 HAIRY WOODPECKER.
191 SAPSUCKER (immature female).
192 DICKCISSEL.
193 YELLOW-THROATED VIREO.
194 LAPLAND LONGSPUR.
195 SAPSUCKER (immature male).
196 WILLIAMSON'S WOODPECKER (adult female).
197 WILLIAMSON'S WOODPECKER (adult male).
198 VALLEY QUAIL (head).
199 MOUNTAIN QUAIL (head).
200 RED-WINGED BLACKBIRD (head).
201 RED-WINGED BLACKBIRD (shoulder of wing).

Nos. 196 to 199, inclusive, were made in Carson, Nevada, during the winter of 1867-68. Nos. 198 and 199 were made to send to his father to show him how very different the Pacific Coast Quail were from the eastern species.

FIFTH PERIOD, 1870-1875

202 BLACK ROSY FINCH (male in Summer).
203 BLACK ROSY FINCH (male in Winter).
204 BLACK ROSY FINCH (female in Summer).
205 HEPBURN'S ROSY FINCH (male in Summer).
206 ALEUTIAN ROSY FINCH (male in Summer).
207 ALEUTIAN ROSY FINCH (young).
208 CAPE MAY WARBLER.
209 ALEUTIAN TERN (head).
210 HORNED LARK (head).
211 MEXICAN HORNED LARK (head).
212 HORNED LARK (head of a Russian specimen).
213 DESERT HORNED LARK (head).
214 PRAIRIE WARBLER (head).
215 LINCOLN'S SPARROW (head).

216 SWAMP SPARROW (head).
217 COOPER'S TANAGER (head, from type specimen).
218 TAWNY THRUSH (head).
219 SCREECH OWL (rufous phase).
220 **Cerchneis sparveria cinnamoniena** (male juvenile).
221 **Cerchneis sparveria phalaena** (male adult).
222 SCARLET TANAGER (male adult).
223 FLORIDA GRACKLE (male adult).

Nos. 202 to 207, inclusive, were made during studies of the Genus Leucosticte at the time he contemplated having his "Monograph" illustrated.

Nos. 222 and 223 are chromo-lithographic experiments, the originals being drawn on stone as proofs colored by hand. The object in view was to test the capacity of chromo-lithography in case of unusually pure or bright colors.

SIXTH PERIOD, 1876-1880 (?)

224 HENSLOW'S SPARROW.
225 TOWNSEND'S BUNTING (from the type and only known specimen).
226 **Onychorhynchus mexicanus** (male adult).
227 **Onychorhynchus mexicanus** (female adult).
228 **Cotinga amabilis** (male adult).
228 **Xipholenes ponipadona** (male adult).
230 **Eumomota supercilianis.**
231 **KITTLITZ'S MURRELET** (winter plumage).

All of this lot are mere "studies".

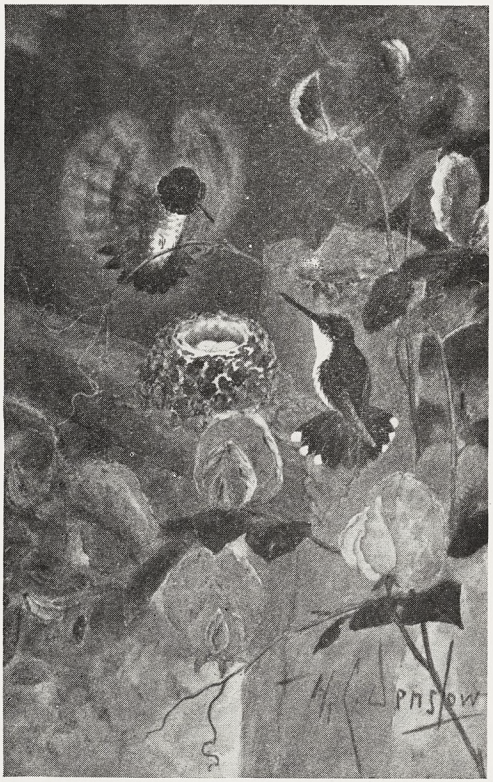
SEVENTH PERIOD, 1880-1885 (?)

232 PILEATED WOODPECKER (male and female, reduced half).
233 KIRTLAND'S KARBLER (male and female).

Mr. Ridgway has not made a bird drawing for over 30 years.

OTHER EXHIBITS

234 LETTER FROM PROFESSOR BAIRD DATED JAN. 23, 1864.
235 LETTER FROM PROFESSOR BAIRD DATED MARCH 24, 1865.
236 LETTER FROM PROFESSOR BAIRD DATED FEB. 27, 1867.
237 LETTER FROM PROFESSOR BAIRD DATED MARCH 30, 1867.
238 LETTER FROM PROFESSOR BAIRD DATED APRIL 11, 1867.
239 LETTER FROM CLARENCE KING DATED MARCH 28, 1867.



RUBY-THROATED HUMMINGBIRDS—Henry C. Denslow

No. 276 is the first letter ever received from Prof. Baird, being an answer to a letter addressed to the Commissioner of Patents. Mr. Ridgway at this time had never heard of Prof. Baird, and naively supposed that, since Audubon, Wilson, Nuttall, and Bonaparte were dead, he himself was the only ornithologist in the United States.

No. 235 refers specifically to his drawings.

No. 236 broaches the subject of his going to Washington and joining the U. S. Geological Exploration of the Fortieth Parallel, as Zoologist.

No. 237 gives detailed information concerning the exploration.

No. 238 acknowledges his acceptance of the offer.

No. 239 is his appointment from Mr. King.

240 MEMORANDUM BOOK, 1864.
241 MEMORANDUM BOOK, 1864.

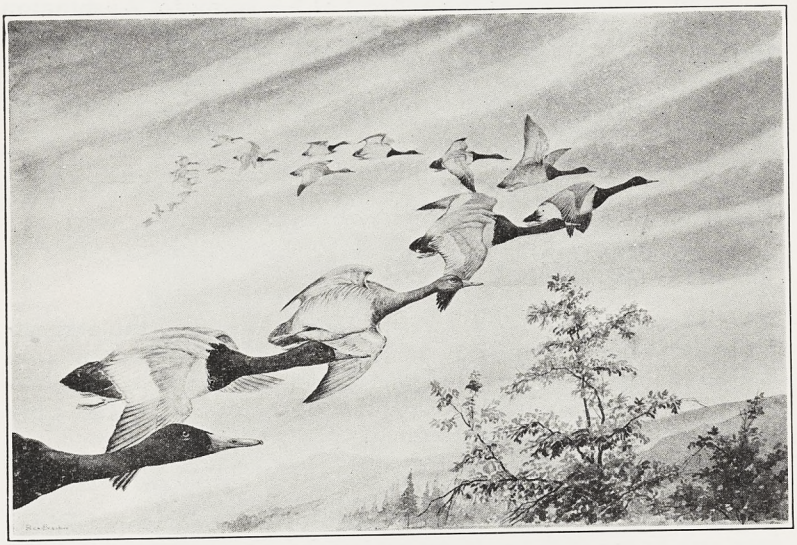
These items are of interest chiefly as showing the earnestness of his interest in birds at that time. It will be seen from the "title" how very decided was the ambition of the fourteen-year-old ornithologist who imagined that he was the only worker in his line in the Country!

242 NOTE-BOOK, 1865.

During May to September, inclusive, 1865, young Ridgway was living with an Aunt in Olney, having left his home in Mount Carmel to engage in hauling lumber to town from a sawmill about 3 miles distant.

243 SMALL MEMORANDUM BOOK.

In this book are noted things needed, or supposed to be needed, for an exceedingly active collecting campaign planned for the following year. This plan did not materialize, however, for in April he left home to join the Fortieth Parallel Exploration. In this bok are also given formula of some "preservatives" which he had concocted in his father's drug store. One of these was later modified and tested, with the result that there is now in the National Museum collection a mummified Black-billed Cuckoo that is still after sixty years, perfectly pre-



CANVASBACKS—Rex I. Brasher

served. At the time of these experiments he could not make a bird skin except very crudely.

244 EAGLES — Oil
Loaned by Mr. G. Frean Morcom, of Los Angeles, California.

245 CARDINALS (MALE AND FEMALE) — Water color
Loaned by Mr. John L. Ridgway, of Glendale, California.

246 WARBLERS — Water color
Loaned by Mr. John L. Ridgway, of Glendale, California.

EDMUND JOSEPH SAWYER

Yellowstone Park, Wyo.

E. J. Sawyer has been Park Naturalist of Yellowstone National Park since January, 1924. He was born in Detroit, Mich., in 1880. Is a field ornithologist and bird artist. His work has become well known to American bird students through the publications of the National Association of Audumon Societies, the Biological Survey, and several magazine articles and bird books. He is the Author and Illustrator of "Land Birds of Northern New York, and his most recent published work has appeared in various publications of the Roosevelt Wild Life Forest Experiment Station, of Syracuse, N. Y. Is an Associate of the American Ornithologists' Union and a Member of the Cooper Ornithological Club.

250	MERGANSERS	Water color
251	HERONS AND BITTERNS	Water color
252	SHORE BIRDS	Water color
253	RED-HEADED WOODPECKER	Water color
254	HEADS OF DUCKS	Water color
255	MAGNOLIA WARBLERS	Water color
256	BLACK AND WHITE WARBLERS	Water color
257	BLACK DUCK	Water color
258	VESPER SPARROW	Water color
269	FIELD SPARROW	Water color
260	TREE SPARROWS	Water color
261	ROBIN'S NEST	Pen and ink drawing
262	SONG SPARROW	Pen and ink drawing
263	BARROW'S GOLDENEYE	Tinted drawing
264	HARLEQUIN DUCK (male)	Tinted drawing
265	RUFFED GROUSE	Pencil and wash
266	BROWN CREEPER AND CHICKADEE	Pencil and wash
267	PIED-BILLED GREBE	Pencil and wash

WILL SIMMONS

R. F. D. 3, New Milford, Conn.

Will Simmons was born in Elche, Spain, June 4, 1884. His bent for artistic expression was inherited from his father, Edward Simmons the mural painter, whose work was exhibited in the recent Pan American Exhibition, in Los Angeles, and who has done murals for the Congressional Library, Boston State House, etc. Will Simmons was educated at Harvard and studied in Paris under Lefebvre, and in Brittany under Alexander Harrison. His art has found expression in scientific studies including work in the lizards for the late M. C. Dickerson, and in the fishes for both J. T. Nichols, of the N. Y. Museum of Natural History, and the N. Y. Aquarium. He works in all mediums and has specialized in birds and other animals. He has devoted some time also to sculpture, but for the last five years has made himself well known in the field of etching, and is represented in many public and private print collections. His work has been hung in many exhibitions, and he has written widely in both art and science. He is a member of the Brooklyn Society of Etchers, Chicago Society of Etchers, Print Makers of California, and other art bodies.

268	SNOWY EGRET'S NEST	Water color
269	RUBY-THROATED HUMMINGBIRD	Water color
270	SWANS AND CYGNETS	Water color
271	CONDORS	Wash drawing
272	WHERE THE BEE SUCKS	Drypoint
273	EGRETS AND BUTTERFLY	Aquatint
274	BLACK SWAN FAMILY	Line etching
275	DUCKLINGS. TUG-O-WAR	Aquatint
276	CRANES, THE THREE GRACES	Aquatint
277	THE BETTER PART OF VALOR	Drypoint

GEORGE MIKSCH SUTTON

Board of Game Commissioners, Harrisburg, Pa.

George M. Sutton, born May 16, 1898, Lincoln, Nebraska. Spent the first sixteen years in Nebraska, Minnesota, Oregon, Illinois and Texas. Moved to West Virginia in 1914 where later he instructed in Bethany College. In 1919 joined the Carnegie Museum Staff and the Faculty of the University

of Pittsburgh, and traveled to Labrador, Hudson's Bay and other far points. In November, 1924, he became Chief of the Educational Service of the Board of Game Commissioners and Official State Ornithologist of Pennsylvania. Became an Associate of The American Ornithologists' Union in 1919, and was elected to full Membership in 1925. Member Cooper Ornithological Club since 1924.

278	GREAT WHITE HERON	Oil
279	HERRING GULL	Oil
280	RUFFED GROUSE	Water color

MRS. HELEN DAMROSCH TEE-VAN
1040 Lexington Ave., New York City

Mrs. Tee-Van was born in New York City where she studied drawing under George de Forest Brush, and painting under Jonas Lie. She has accompanied two of the expeditions to the Tropical Research Station of the New York Zoological Society of Kartabo, British Guiana, and the Arcturus Oceanographic Expedition, all under the direction of Dr. William Beebe. Has exhibited at the National Academy of Design, New York City; Pennsylvania Academy of Fine Arts, Philadelphia; City Art Museum, St. Louis; Cincinnati Museum Association; American Museum of Natural History, New York City; and at private galleries in New York.

281	SUNBITTERN (**Eurypyga helias**)	Water color
282	AGAMI HERON (**Doriponus agami**)	Water color

NOTICE

The prices of such pictures in the exhibition as are for sale may be secured at the desk.

It is regretted that for various reasons the following artists known to be working in the North American avifauna are not represented in the exhibition:

Richard E. Bishop
Courtenay Brandreth
Paul Bransom
Isabel Cooper
Charles E. Heil
Leif Neandross
Leon L. Pray
Edgar Roth
Robert J. Simms
H. E. Tuttle